

F36
12:A782
c.2

N.C. DOCUMENTS
CLEARINGHOUSE

JUL 17 2011

STATE LIBRARY OF
NORTH CAROLINA
RALEIGH

The

Art

of

Atlanta



Digitized by the Internet Archive
in 2015

<https://archive.org/details/artofatlantagene00sout>

The

Art

of

Atlanta

Copyright 1988
Library of Congress number: 87-063560

Southeastern Center for Contemporary Art
750 Marguerite Drive
P.O. Box 11927
Winston-Salem, NC 27116-1927

Price: \$6.00
Catalogue design: Jeff Fleming
Printing: Wooten Printing Company, Inc.

For information on the purchase of works in the exhibition, contact
the business manager, Southeastern Center for Contemporary Art,
P.O. Box 11927, Winston-Salem, North Carolina 27116-1927
Phone (919) 725-1904

The

Art

Genevieve Arnold
Trena Banks
Rita A. Brenner
Clyde Broadway
Archie Byron
Marcia R. Cohen
Annette Cone-Skelton
Pat Courtney
Martin Emanuel
Steven Evans
Tom Ferguson
Kevin Hamilton
Wadsworth A. Jarrell

Michael Jenkins
Gerald F. Jones
Nabil Kanso
Amy Landesberg
Elizabeth Lide
Susan Loftin
Nancy Marshall
John McWilliams
Katherine Mitchell
Stevens Seaberg
Suzanne Maura Silver
Michael Angelo Venezia

6 February through 27 March 1988
Southeastern Center for Contemporary Art
Winston-Salem, North Carolina

of

Atlanta

The Art of Atlanta: a Southern Aesthetic

Jeff Fleming

THE ART OF ATLANTA continues a series of SECCA exhibitions highlighting the artwork produced in the larger metropolitan areas of the Southeast. SECCA has previously noted Miami, New Orleans, and Washington, D.C. The series' purpose is to identify artists of merit, present their work to an audience beyond their immediate locale, and perhaps discover a connection between an artist's environment and his art. This particular exhibition represents a collection of work from Atlanta proper. As curator, my initial concept was to have an encompassing survey of the art produced in the city, but instead, the result was a selection of images that I personally found engaging and significant. Moreover, I have no intention of concealing this subjective involvement with the artwork. Based on these decisions, I have attempted to make objective conclusions and to find relationships to the community which produced the work. Not surprisingly, the show exhibits a wide variety of works that present no particular trend or school, and a plurality that reflects ideas shared by artists across the country.

There are two Atlantas. While one appears to have no soul or identity, the other nestles itself in the rich culture and society which surround it. The lack of identity is a result of Atlanta's role as the definitive city of the New South. This position has all but erased its past and a sense of place has almost been lost. Atlanta has become another copy of a dozen growing metropolitan areas in this country. New high-rises sprout on every block in the downtown area; and old neighborhoods strive to keep their identity, while mega-highways with massive interchanges keep Atlanta expanding seemingly without end or responsibility. Even though the city is becoming "a replica of Pasadena" as Marshall Frady suggests, Atlanta's visual arts reflect the rich southern heritage of which it is unquestionably a part.¹

The mysterious phenomenon that identifies the South is not defined solely in geographic terms, for it touches the lives of its native-born residents as well as its newcomers. The southern tradition is one of stillness and memory. It reflects a romanticized humanity developed through a struggle with the

land and, most significantly, with outsiders. Oral/narrative customs, family history, and the importance of the region's history dominate community interactions. Religion holds paramount importance and the church remains the center of social and cultural life for many. These encoded characteristics of the South still flourish in the rural lifestyle and have given the region a spirituality derived from the human condition.

The history of the black man's relationship to the region marks the South most obviously with the practice of slavery and its aftermath. Inherent in the black man's struggle for freedom was the white man's necessity to reconcile slavery's validity within his own moral and religious sensibilities and the democratic ideals that were the foundation of the country. Henry James described the conflict somewhat flippantly when he said that the Negro was "on the nerves of the South."² The black historian W. E. B. Du Bois put it this way:

"It is a hard thing to live haunted by the ghost of an untrue dream; to see the wide vision of empire fade into real ashes and dirt; to feel the pang of the conquered, and yet know that with all the Bad that fell on one black day, something killed that in justice had not dared to die; to know that with the Right that triumphed, triumphed something of Wrong, something sordid and mean, something less than the broadest and best. All this is bitter hard; and many a man and city and people have found in it excuse for sulking, and brooding, and listless waiting."³

Accompanying this pessimism and the black man's adversity was and continues to be his desire to live vigorously. The black man retained his religious sensibilities, concepts, and associations from Africa and passed them on through succeeding generations.⁴ These ideas influenced his food, his music, his visual language, and his dealings with the incorporeal. They were his means of surviving the life imposed upon him. African traditions have since influenced all racial and geographic divisions. The larger American/European culture absorbed the black man and his heritage and in turn the melting

pot exhibited a part of its ingredients. The artist Andy Nasisse articulates, "In matters of the spirit the most influential element in the southern milieu has been the black culture."⁵

But a different South is emerging. Areas of the region, usually those highly urbanized, that have easy access to effective communication systems and the ability in some fashion to experience the world beyond a locale, hold few traits that can traditionally be perceived as southern. These areas have created a world of the "new" and are interchangeable with cities elsewhere. Atlanta is an example. This urban area has had huge migrations of populations from both outside and inside the region and has grown rapidly. It exemplifies philosopher Jean Baudrillard's idea of our contemporary society becoming codified into a new reality or a "reality" created by the mass media and fashionable thought. The concept of what is real has become real. Here what is considered typically southern is now atypical to the southern tradition. The New South, including Atlanta, is marked by economic growth, demographic change and a pluralism with a short history.

Although the South is in an era of great change, a strong regional consciousness remains. Being southern is an identity imposed upon its inhabitants from both within and outside the region. As the researcher John Shelton Reed discovered in his study of southern attitudes, it is a cognitive entity. In the survey, Southerners, when asked why they considered themselves southern responded, first, by noting their geographic location and a feeling of closeness to other Southerners and their ways, and, secondly, by the importance of what they were not. Furthermore, a third of the migrants to the region said they are now southern based on a sense of identification.⁶

From this awareness springs something particularly homebred. It is not religion or ecclesiasticism per se that dominates southern art, although it is surely evident, but a subtle southern spirituality predominately manifests itself in the work produced in the region. The historic southern culture/heritage has reflectivity in past and current world peasant cultures. It was at one time intensely religious and superstitious and dealt with the social structure of a group of individuals sharing similar hardships and concerns. Living was controlled by forces unseen and beyond one's grasp and control; these were undefined but omnipresent. Life was a spiritual endeavor.

A southern idea or definition of spirituality is derived from a closeness to the earth and natural phenomena. This is the basis of the spirituality inherent in the southern aesthetic. Atlanta may have lost its soul, but its artists maintain a living spirit within the wasteland of the new. A combination of the past and present affects the visual arts of the city which typifies the New South.

This spirituality takes on various forms in the visual arts. A specific example is the high concentration of folk, primitive, or naive artists. Other artwork has surreal qualities with narrative associations and metaphysical tendencies, and still others exhibit both figurative and abstract expressionism. This is not to say, however, that among trained artists this spirituality lacks concern for formal ideas and the content inherent in the material and media. The spiritual subjugates the personal artistic explorations of the majority of individuals presented here with an intense subjectivity. The work often reflects life's dealings with myths, the imagination, and the intuition while reacting to the surrounding society. Coupled with this view beyond the conscious, is a tendency to infuse the art with an optimism. Unlike the larger culture, simplified for comparison as the work produced in New York which carries a cynical pessimism, the Atlanta visual artist more closely aligns with his European contemporaries.⁷ However, these artists maintain vast knowledge and access to what is being produced in other parts of the country, if not the world. They choose to be a part of the system, but direct themselves along their own paths within the contemporary tradition.

The visual arts serve as a conduit between man and the spiritual world in the work of Afro-American artists Archie Byron, Trena Banks, Wadsworth A. Jarrell, and Kevin Hamilton. Byron digs into his African heritage and brings up bizarre images of many-eyed creatures with intertwining appendages and sexual nuances. His use of multiple eyes references historic African religious imagery where the use of eyes suggests a wider physical and spiritual vision. Banks' frequent use of grids, script-like markings, asymmetric design and overall patterning relates to traditional African usage and may reflect visual associations passed down through the years.⁸ She expresses in painting what can not be articulated in words, although Banks often uses a combination of the two. However, neither the works of Byron nor Banks are necessarily a closed system. The subjectivity in Banks' agitated work, while holding specific meaning to her personal life's experiences, still revels in the

wonders of expression and mirrors Immanuel Kant's view of art as a means of survival. The paintings have an intrinsic value to her life and present such experiences as attending her father's church and the occasion when her father told her that they did not allow Negroes in college. The use of African symbols and traditional forms are evident in the work of Jarrell. In the Ovambo Bellows, the artist takes the shapes from the mechanisms used to blow air into furnaces traditionally used by the Ovambo tribe of Namibia in West Africa. These forms are a reference to the artist's ancestry, and the levels of meaning incorporated in such a choice. Hamilton's elegant prints deal with rhythms and patterns and make specific reference to music, particularly jazz. While derived from an African heritage which has been passed from one generation to the next, these artists have kept associations to African culture vital, because of their significance to the spiritual needs of those taking part either as viewers or creators.

A spiritualism with definite Judeo-Christian references is apparent in the work of Michael Angelo Venezia and Marcia R. Cohen. Having trained in Catholic studies, Venezia chooses to create images with specific biblical associations. He represents his religious concept of the spirit, mind, and body through graphic symbols and actual pages of the Bible collaged upon the surface. More subtly, Cohen draws from her Judaic heritage, couples it with an investigation of natural forms which results in a ritualistic process of exploration within the artist's intuition.

Although Rita Brenner has had formal schooling in the arts, her work exhibits a brutal execution that at first glance conceals a sophisticated intuition and a lively mind. It is her use of the intuition that defines the spirit in her work. It brings with it humor that serves to intensify her stabs at "yuppie-dom," the "me generation," and life's meaningless pretensions.

The mysticism in Martin Emanuel's and Suzanne Maura Silver's sculptures and to some extent Stevens Seaberg's recurring use of the skeleton represent a primal and ritual use of symbols and shapes as symbols. Emanuel's organic materials and forms, frequently including a light source, particularly, suggest a primitive engagement of the subconscious. Silver's violent markings on crude assemblages have as their title, *TOOLS OF THE EXPLORERS*, and perhaps represent mechanisms or maps to carry out the rite. Often incorporated into video or performance work, Seaberg creates skeletons from

found objects. He breathes life into these collections of discarded materials and embodies them with living persona. The spiritual nature of these works lie within the use of ritual as content, where the viewer must participate in a spiritual transformation.

The photographs of Nancy Marshall and John McWilliams represent the significance of a sense of place that once embodied the South. The exhibited photograph, *THE BATTERY, SANTEE RIVER* of the *CAPE ROMAIN, SANTEE RIVER SERIES*, "reveals a region that has essentially been unchanged for years and that also has a strong sense of history," states McWilliams. He continues, "The region is now being affected by developers and pollution and in a microcosm represents our contemporary relationship to the land. I am a landscape photographer. My heritage is the land, its promise and optimism and the betrayal and disillusion and now the search and redefinition."⁹

Improvisation, thus intuition, is paramount in the work of Tom Ferguson. He manifests the physical act of painting in excessively painted surfaces and discovers, in the act of creation, a source of pleasure as well as an avenue of play. Ferguson objectifies images and dramatizes events by defining painting blatantly. His impasto technique uses paint to draw attention to the process of painting, an idea central to modernist thought. Ferguson simplifies the comical, the banal, the common, the humorous, the frightening, the personal, the universal. Ferguson has a great interest in the theatrical aspect he can achieve in and through his work. This is evident in his series of portraits. The caricatures are often comical and Ferguson himself refers to the presentation as "a la Sunday funnies."¹⁰ The artist is also working with more formal aspects, the use of color and the composition of created shapes. Often he juxtaposes complementary colors presenting dynamic color relationships that enliven the canvas. He infuses his work with what is unique to the painting medium; the self-conscious use of paint.

The more formal, logical, conceptual work of artists such as Michael Jenkins, Katherine Mitchell, Annette Cone-Skelton, Elizabeth Lide, and Pat Courtney are infused with a personal vision. Mitchell stresses her use of intuition in her otherwise mathematically derived drawings. Jenkins' work deals with his experiences as a member of a sub-culture within the larger social structure where he must also live and relate. He investigates materials, subtly appropriating various pop images, such as a target, as well as more minimal structures such as a cross. Although

the very formal relationships of pattern, color, and shape reflect a more cerebral approach, the essence of the work is an intense subjective statement. Courtney exhibits overt political statements, perhaps retaining the idealistic belief that the visual arts can actually effect change in the ethics and mores of a society. Her work deals with stereotypical representations of the female. From a 1940's dictionary, she blows up illustrations that depict women in conforming occupations and roles such as "dumbbells." Blown up, these images confront the viewer and expose society's past and current judgements upon the gender. This mirrors curator Howard Fox's definition of the new avant-garde: an idea suggesting that the contemporary avant-garde no longer yearns to create political or social changes in its parent society, but defines and exists, in conjunction with the culture it presently accompanies, while retaining only the feeling of the avant-garde's historic adversity towards society.¹¹

The shared spirituality that embraces southern artists and here, Atlanta artists, displays a post-modern phenomenon. The modern artist attempted to go into himself and his art to find the basic elements within the medium and process and to make the work devoid of extraneous ideals and the traditions of its history. The contemporary post-modernist embraces the history of his medium, often appropriating its historic images and styles as well as embracing the society of which it is undeniably a present part. He cries out that he is a part of a larger whole and makes comments regarding that whole and his participation in it. Atlanta artists take part in this dialogue by engaging the surrounding southern culture. Ironically, Atlanta is becoming an advertising and public relations center where public thought is controlled and made to conform. This city, as well as other growing urban areas, are Baudrillard's "de-souling" theories in action. But here exists another perhaps more dominant influence, for the city is in the heart of the American South. This environment inescapably makes its presence known on the artwork it produces. The idea that the South is a singular domain with attributes defining its uniqueness is reflected therein. This uniqueness is a subtle optimistic spirituality.

This discussion places the Atlanta community in a sphere of its own, as well as in the mainstream of the contemporary arts. The latter connection means that it shares with it a lack of fervor. The fight and struggle of the early modernists to achieve individuality, uniqueness, and a desire to right society's

wrongs to a large extent is not present today. The entire cultural industry is struggling with this lack of urgency. Many are presenting the culprit as the art market and the institutionalized art support systems, from which, unrefutably this show is a part. They have made the production of art into a commodity which is now audience-oriented as opposed to presenting a struggle from within. There is no re-invention of art. However, what remains of a southern heritage influenced by black culture provides the Atlanta visual arts community with a spiritual foundation and a diversity of style united by feeling.

1. Marshall Frady, *Southerners: A Journalist's Odyssey* (New American Library, 1980), p. XIV.
2. Henry James, *The American Scene* as quoted in "A Stubborn Sense of Place," *Harper's Magazine*, August 1986, p. 39.
3. W.E. Burghardt Du Bois, *The Souls of Black Folk* (A.C. McClurg and Company, 1903), p. 76.
4. For related discussion see Maude Southwell Wahlman, "Africanisms in Afro-American Visionary Arts," *Baking in the Sun: Visionary Images from the South*, exhibition catalogue (University Art Museum, University of Southwestern Louisiana, Lafayette, 1987).
5. Andy Nasisse, "Aspects of Visionary Art," *Baking in the Sun: Visionary Images from the South*, exhibition catalogue (University Art Museum, University of Southwestern Louisiana, Lafayette, 1987), p. 15.
6. For discussion see John Shelton Reed, *Southerners: The Social Psychology of Sectionalism* (The University of North Carolina Press, Chapel Hill, 1983).
7. For related discussion see Alice Thorson, "Italians Revive Metaphysical Painting," *New Art Examiner*, December 1986.
8. For related discussion see Wahlman.
9. John McWilliams, letter to Jeff Fleming, November, 1987.
10. Tom Ferguson, letter to Jeff Fleming, July, 1987.
11. For discussion see Howard N. Fox, *Avant-Garde in the Eighties*, exhibition catalogue (Los Angeles County Museum of Art, 1987).

Works

in

the

Exhibition



Genevieve Arnold

1. **Points of View: Russia** 1986 (illustrated)
graphite on paper mounted on acrylic on canvas
60 x 60 inches
Courtesy of the artist and Heath Gallery, Inc., Atlanta
2. **Points of View: Africa** 1981
graphite on paper mounted on acrylic on canvas
60 x 60 inches
Courtesy of the artist and Heath Gallery, Inc., Atlanta

All works are courtesy of the artists unless otherwise noted. Dimensions are given in order of height, width, depth.



photograph by Gerald Jones

Trena Banks

3. **Untitled** 1987 (illustrated)
acrylic on paper
51½ x 61 inches
Lent by William Arnett
4. **Untitled** 1987
acrylic on paper
39 x 28 inches
Lent by William Arnett



Rita A. Brenner

5. **My Year in Italy** 1987 (illustrated)
mixed media on canvas
30 x 40 inches
6. **My Trip** 1986
mixed media on canvas
30 x 36 inches



Clyde Broadway

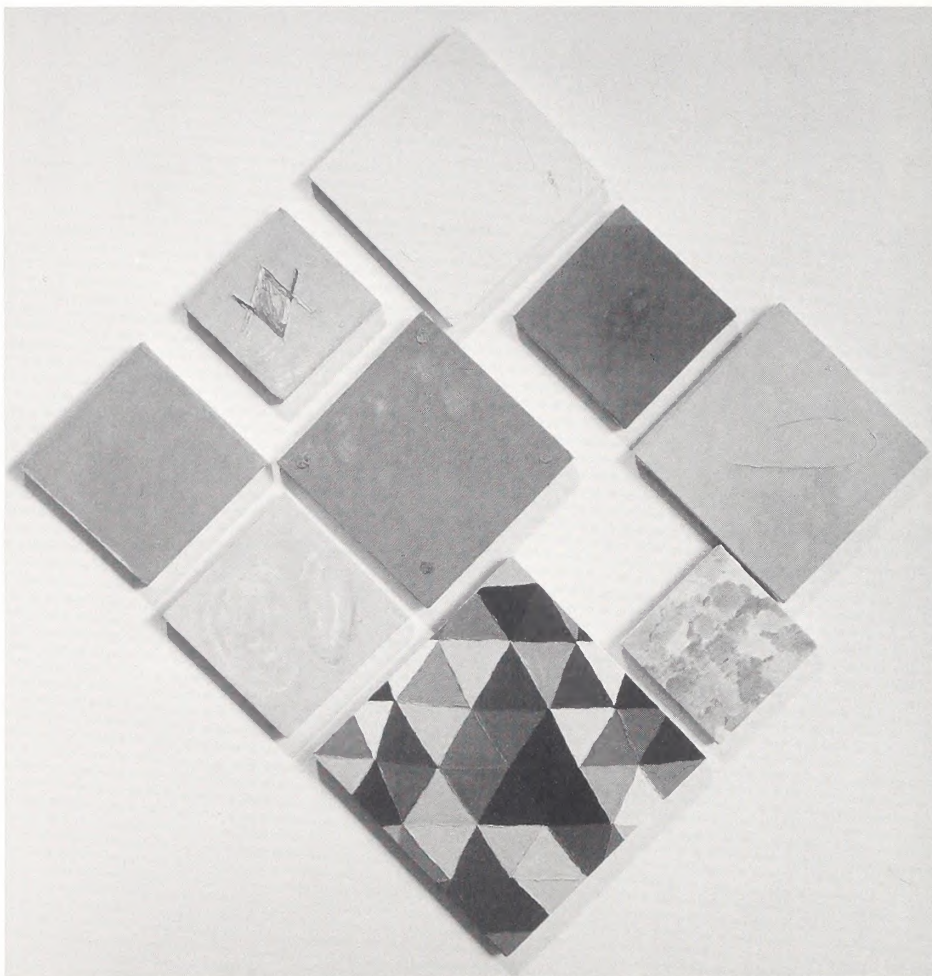
7. **Carnival Helpers** 1987 (illustrated)
watercolor on paper
16 x 20 inches
Lent by Stantley Williams
8. **Kicking Ass and Taking Names** 1987
oil on canvas
16 x 20 inches
Lent by Michael Edwards



photograph by Gerald Jones

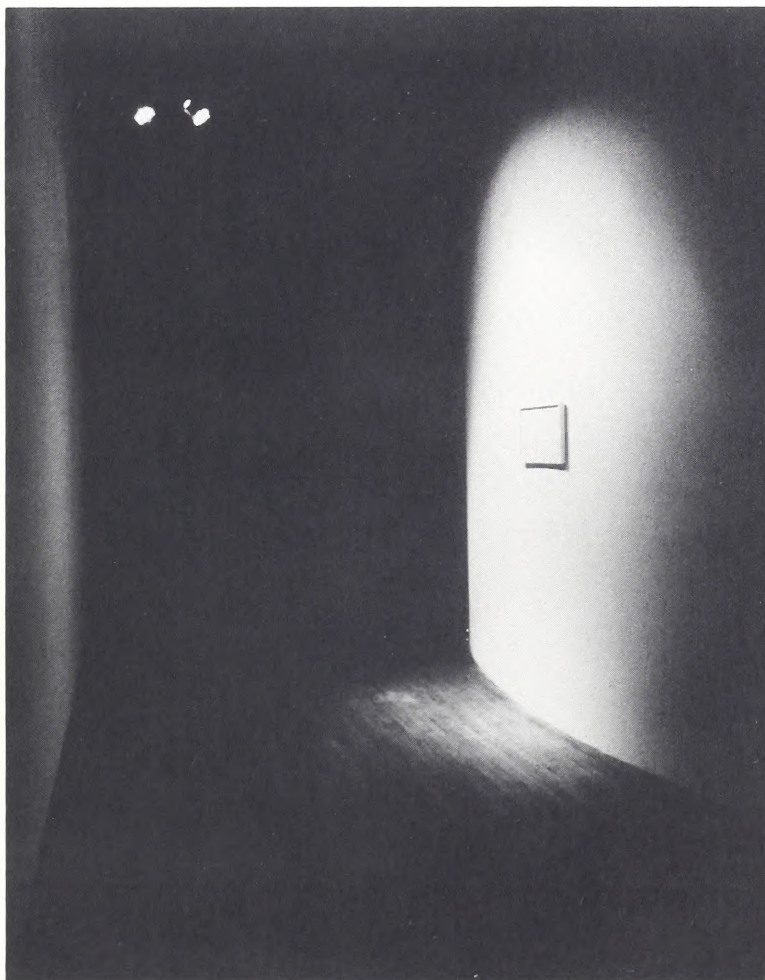
Archie Byron

9. **Untitled** 1987 (illustrated)
sawdust and glue
23¼ x 18 inches
Lent by William Arnett
10. **Untitled** 1987
sawdust and glue
28 x 23¼ inches
Lent by William Arnett



Marcia R. Cohen

11. **A Chromatic Theory** 1987 (illustrated)
oil on canvas
53 x 53 inches



Annette Cone-Skelton

Nexus/Curved Wall: Doesn't one sometimes remember more vividly the space occupied by the work of art rather than the work itself?
1987

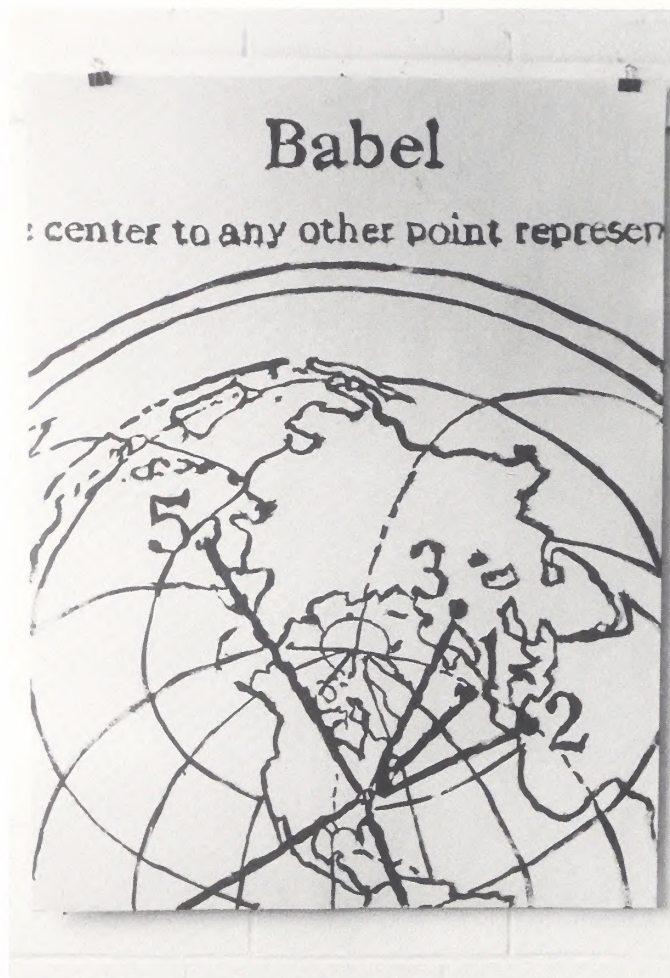
(illustration of an installation at Nexus Contemporary Art Center, Atlanta)
mixed media
variable dimensions

12. SECCA/Triangles 1988

mixed media on paper/installation

9 x 31 feet

Courtesy of the artist and Heath Gallery, Inc., Atlanta



Pat Courtney

13. **Babel** 1987 (illustrated)
latex on paper
50 x 38 inches
14. **Hammerlock** 1987
latex on canvas
96 x 84 inches

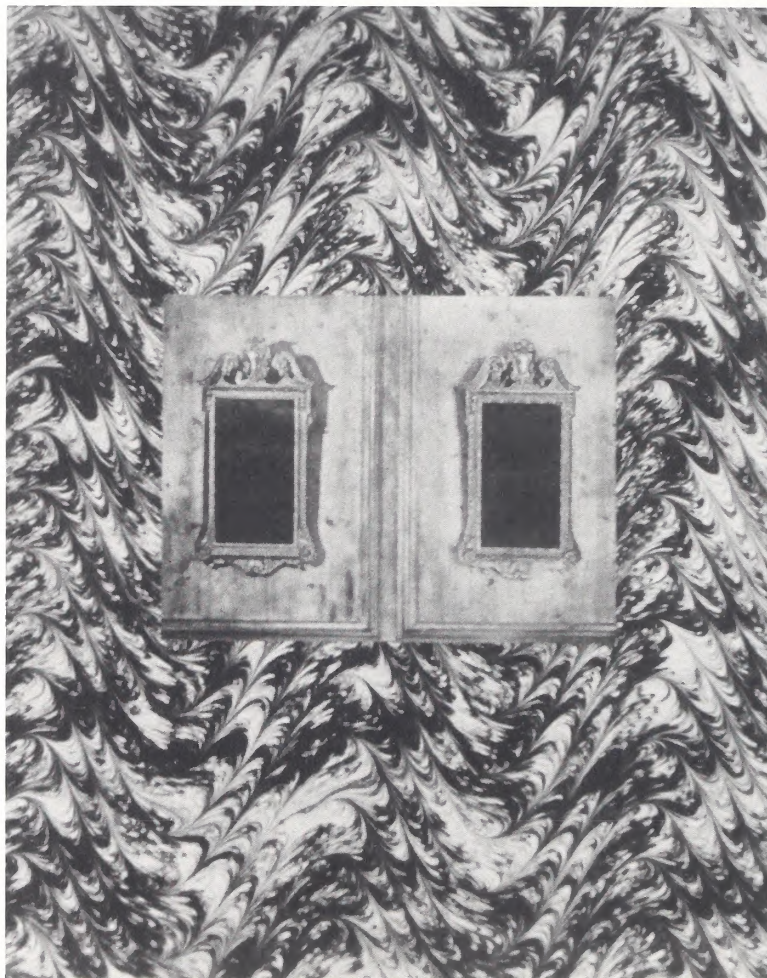


Martin Emanuel

Untitled 1987 (illustration of his work)
rawhide and light
36 x 30 x 30 inches

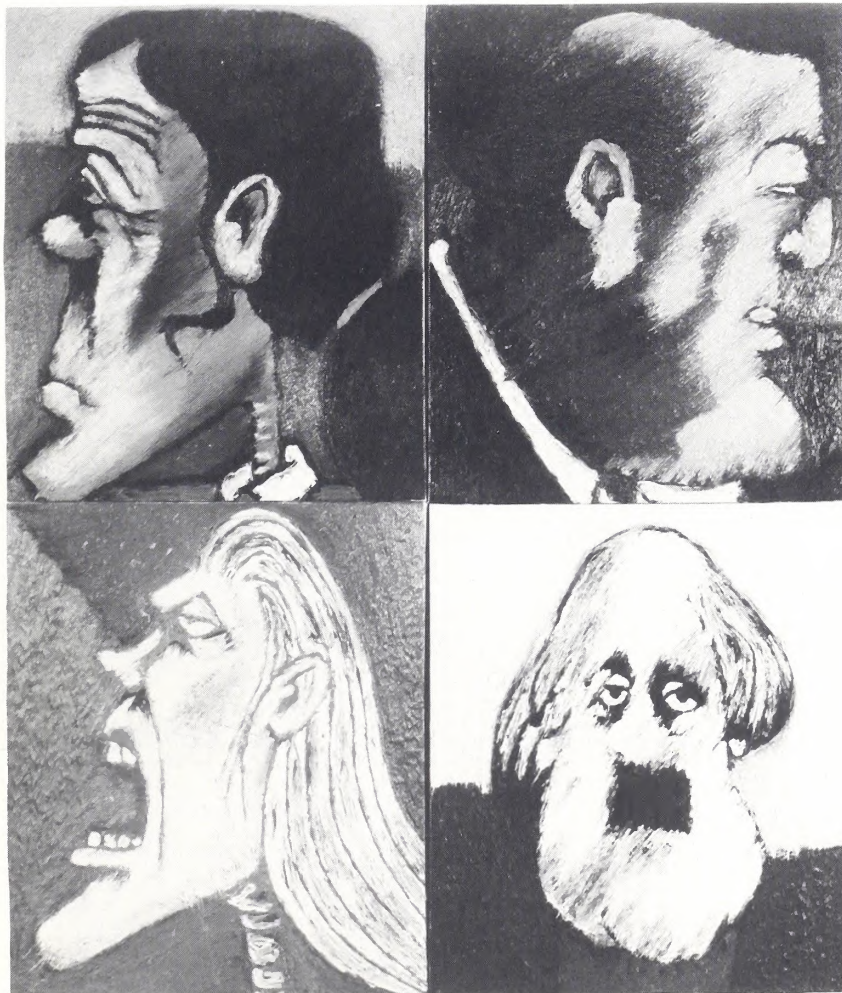
15. **Untitled** 1988
rawhide and dye
72 x 30 x 30 inches

16. **Untitled** 1988
rawhide and light
60 x 60 x 12 inches



Steven Evans

- 17. **Couple** 1986 (illustrated)
offset printing mounted on paper
20 x 15½ inches
- 18. **Hole** 1986
offset printing mounted on paper
20 x 15½ inches



photograph by David Roselli

Tom Ferguson

19. **Looking Down from a Great Height** 1985 (illustrated)
oil on canvas
27 x 23 inches
20. **Scandinavian Poet** 1985 (illustrated)
oil on canvas
27 x 23 inches
21. **Mid-Yawn Sneeze** 1985 (illustrated)
oil on canvas
27 x 23 inches
22. **Serf-Seer** 1984 (illustrated)
oil on canvas
27 x 23 inches
Lent by James Kortan



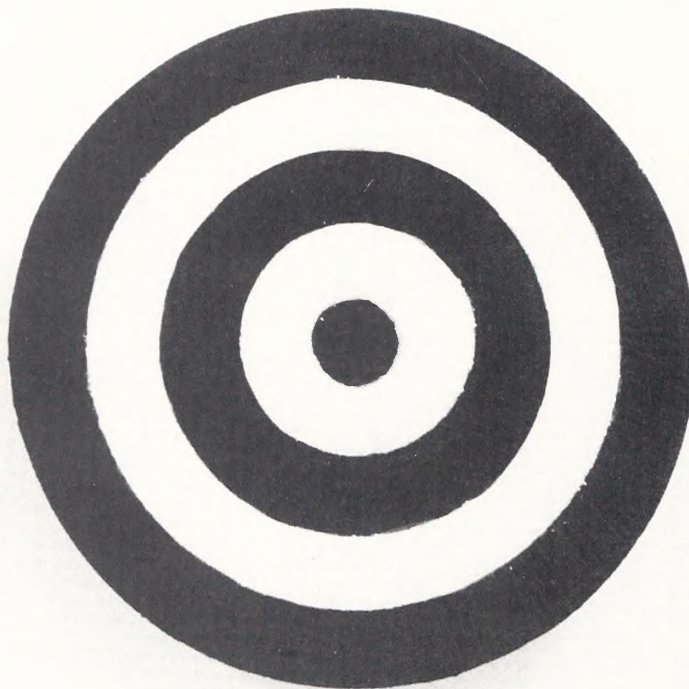
Kevin Hamilton

- 23. **The Now Gang** 1986 (illustrated)
serigraph
18 x 24 inches
Courtesy of the artist and Eve Mannes Gallery, Atlanta
- 24. **Just Folks** 1984
serigraph
18 x 24 inches
Courtesy of the artist and Eve Mannes Gallery, Atlanta



Wadsworth A. Jarrell

25. **Tribute to an Ovambo Bellows: Male and Female** 1986 (illustrated)
acrylic on canvas
71¼ x 22 x 44 inches
Courtesy of the artist and Fay Gold Gallery, Atlanta



Michael Jenkins

- 26. **Device** 1987 (illustrated)
acrylic, tempera, and wax on wood
9 x 9 inches
- 27. **Solo** 1987
leather with acrylic on fabric
20 x 20 inches



Gerald F. Jones

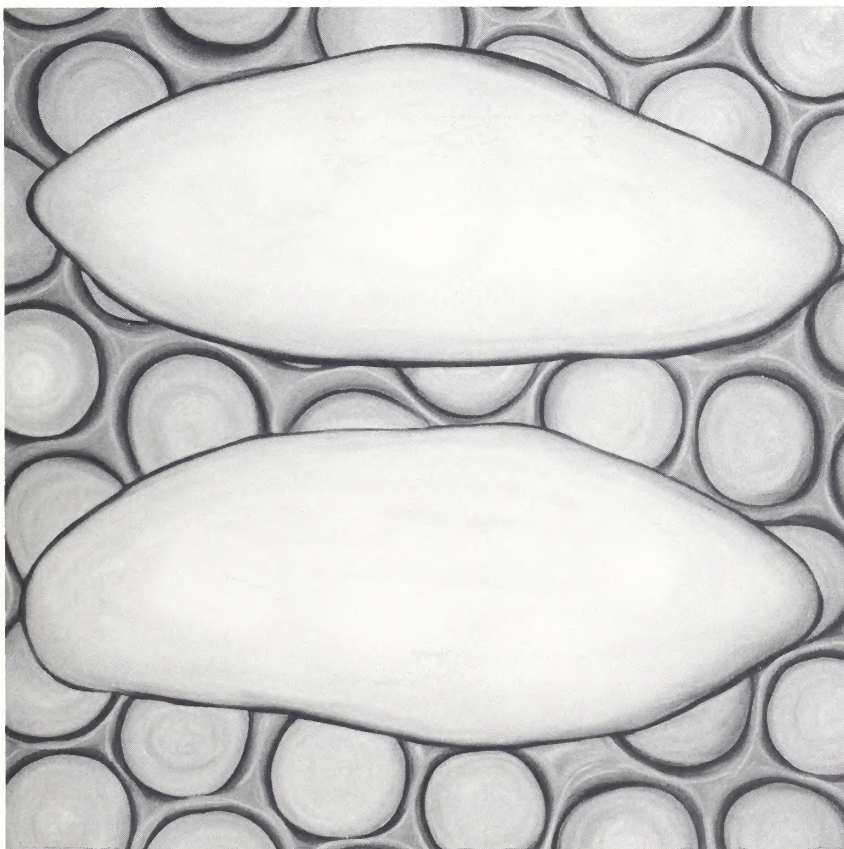
- 28. **Darlene Carver, Klan Rally, Winder, Georgia 1987** (illustrated)
silver print
20 x 16 inches
- 29. **Klu Klux Klan Rally, Winder, Georgia 1987**
silver print
16 x 20 inches



photograph by Gerald Jones

Nabil Kanso

30. **Beyond Bounds** 1986 (illustrated)
oil on canvas
108 x 84 inches



Amy Landesberg

31. **Pearly Make** 1987 (illustrated)
oil on canvas
80 × 84 inches
32. **Scarabs** 1987
oil on canvas
80 × 84 inches



photograph by Kiyooki Koto

Elizabeth Lide

An Environmental Installation 1984

(illustration of an installation at Nexus Contemporary Art Center, Atlanta)

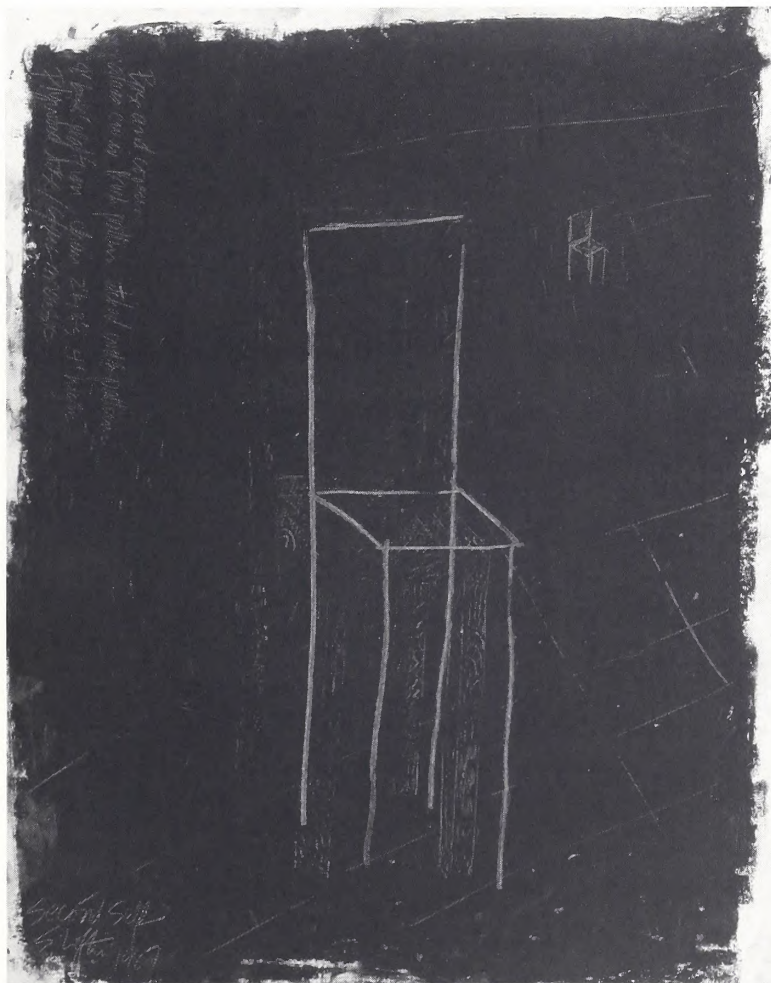
mixed media

variable dimensions

33. **Plans for an Installation**

collage in plastic lamination and cement planters with green balls

variable dimensions



Susan Loffin

34. **Second Self** 1988

wood and glass

66 x 96 x 96 inches

(sketch of **Second Self** illustrated)

Courtesy of the artist and Eve Mannes Gallery, Atlanta



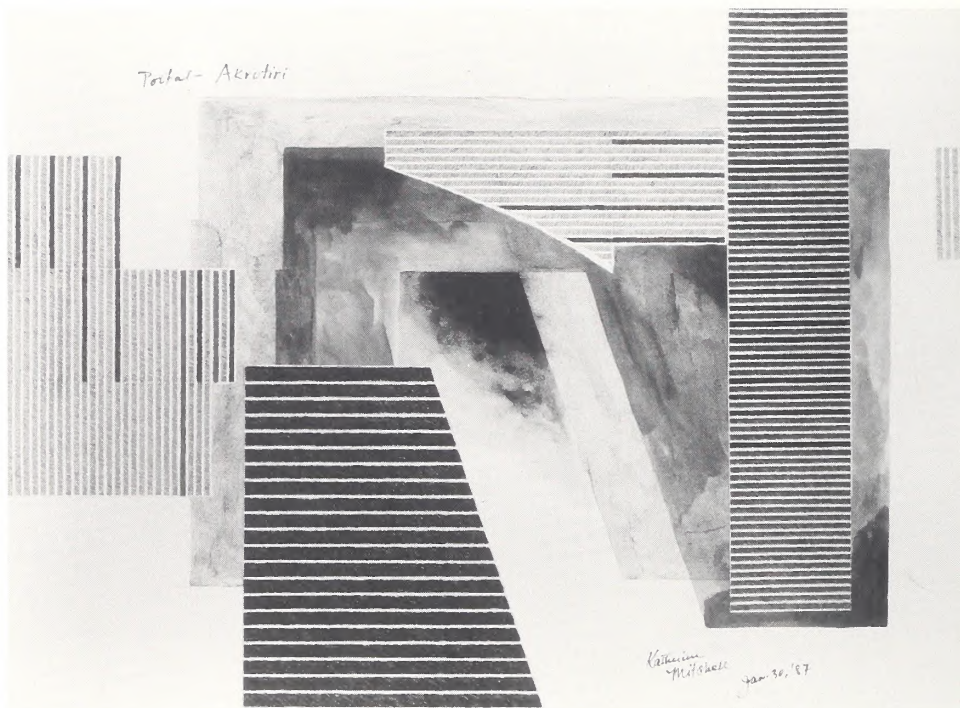
Nancy Marshall

35. **Allie's Bateau, McClellanville, South Carolina** 1987 (illustrated)
palladium contact print
 $7\frac{5}{8} \times 9\frac{5}{8}$ inches
36. **Live Oaks, Cumberland Island, Georgia** 1987
palladium contact print
 $9\frac{5}{8} \times 7\frac{5}{8}$ inches



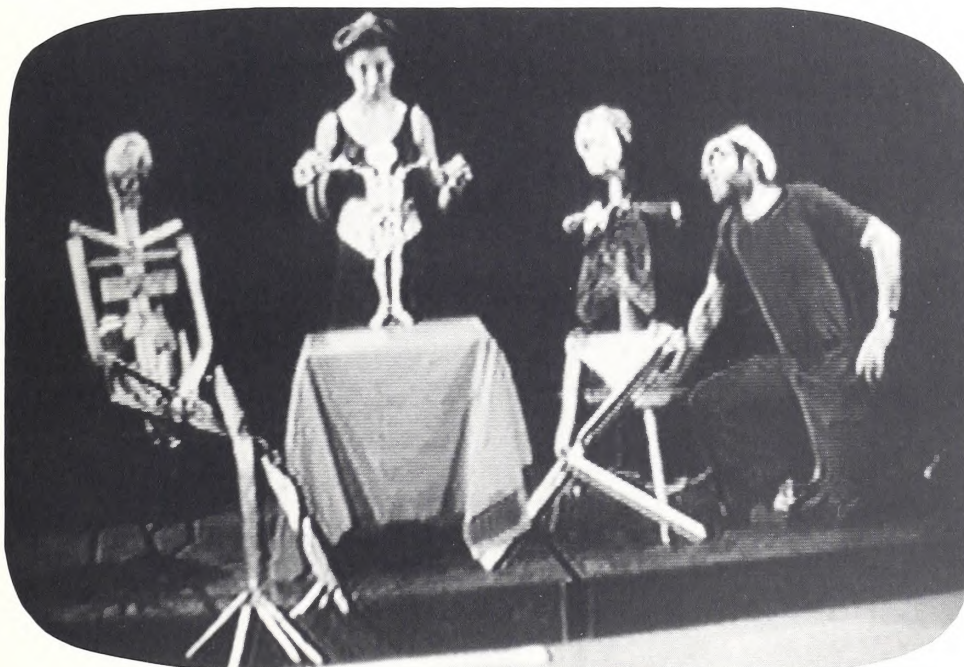
John McWilliams

- 37. **DuPre Road** 1986
silver print
15½ × 15½ inches
- 38. **The Battery, Santee River** 1985 (illustrated)
silver print
14 × 19 inches



Katherine Mitchell

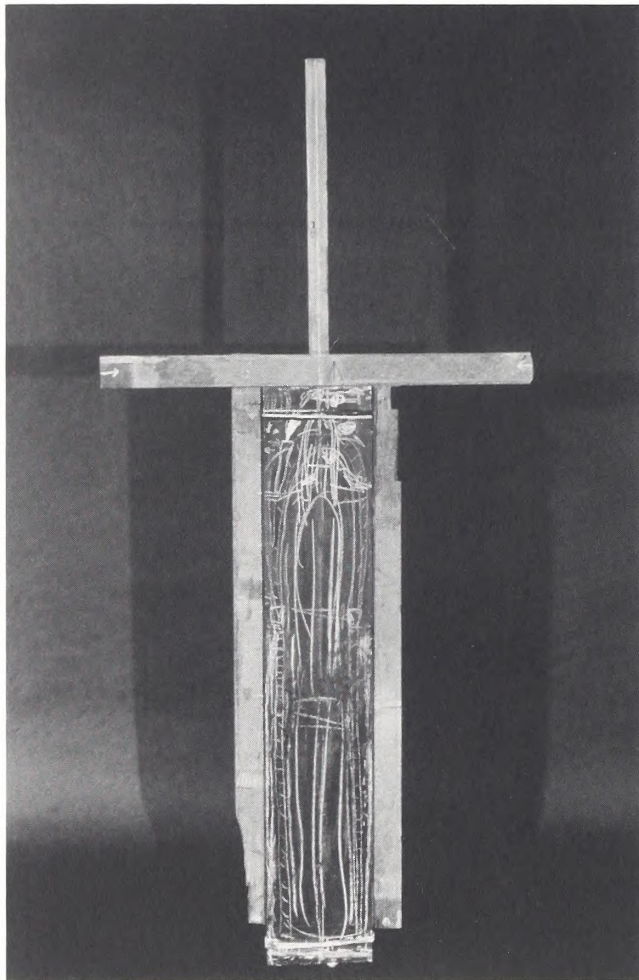
39. **Portal-Akrotiri** 1987 (illustrated)
collage and mixed media on paper
29½ x 37 inches
Courtesy of the artist and Heath Gallery, Inc., Atlanta
40. **Restoration Piece-The Portal** 1987
collage and mixed media on paper
29½ x 37 inches
Courtesy of the artist and Heath Gallery, Inc., Atlanta



Stevens Seaberg

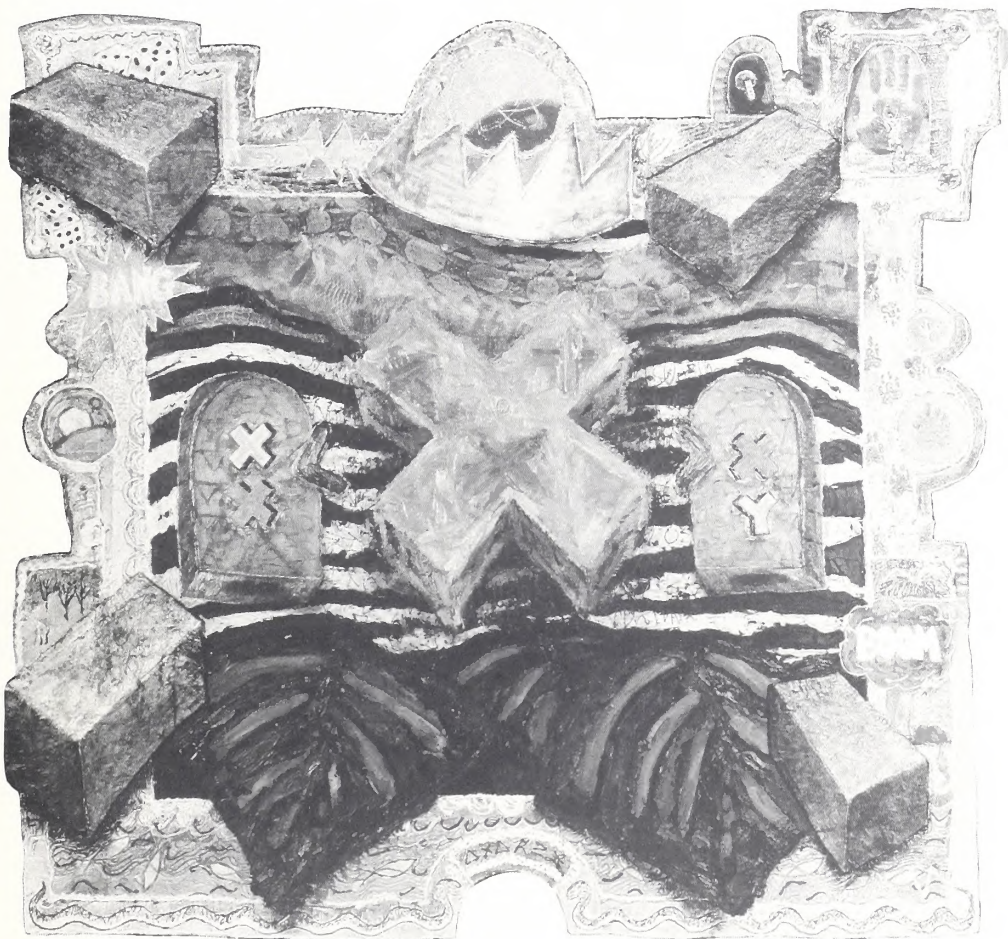
La Vie en Rose, 1983 (illustration of his work)
video performance

41. **Testarossa y sus dos Esposas**
wood, wire, cloth, paper, and plastic
100 x 76 x 24 inches



Suzanne Maura Silver

42. **Tools of the Explorers III** 1987 (illustrated)
mixed media
72 x 34 x 1½ inches
43. **Tools of the Explorers I** 1987
mixed media
40 x 15 x 1½ inches



Michael Angelo Venezia

44. **The End of Genesis** 1987 (illustrated)
acrylic and collage
65 x 69 inches
Courtesy of the artist and Fay Gold Gallery, Atlanta
45. **The Mantle of Elijah** 1987
acrylic and collage
63 x 80 inches
Courtesy of the artist and Fay Gold Gallery, Atlanta

The Artists

Genevieve Arnold

Born: Covington, Georgia, 1928

Education:

Atlanta College of Art, Georgia, 1951
Emory University, Atlanta, Georgia
Georgia State University, Atlanta

Selected Exhibitions:

"*Points of View: Allusions and Allegories*," Heath Gallery, Inc., Atlanta, Georgia, 1987
Solo Exhibition, Jacksonville Art Museum, Florida, 1972
Solo Exhibition, New Arts Gallery, Atlanta, Georgia, 1963
Solo Exhibition, Fred Reed Gallery, Atlanta, Georgia, 1959
Solo Exhibition, Atlanta Art Institute Galleries (Atlanta College of Art), Georgia, 1956

Selected Bibliography:

Hetrick, Laurence; Review, **Art Papers**, May/June 1987, Atlanta, Georgia
McKenzie, Barbara; "Memories Become Art of Present," **The Atlanta Journal-Constitution**, March, 1987
Talley, Dan R; "Genevieve Arnold Has Many Points of View," **Creative Loafing**, March 14, 1987, Atlanta, Georgia

Trena Banks

Born: Atlanta, Georgia 1963

Education:

B.F.A., University of Georgia, Athens, 1986

Selected Exhibitions:

Solo Exhibition, University of Colorado, Boulder, 1987
"The 1987 Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia
"Sweet, Sweet Auburn," Theatrical Outfit, Atlanta, Georgia, 1987
"The Atlanta Show," Nexus Contemporary Art Center, Atlanta, Georgia, 1987
Atlanta Artists Exhibit, Arts Festival of Atlanta, Georgia 1987
Solo Exhibition, University of Georgia, Athens, 1986

Rita A. Brenner

Born: Atlanta, Georgia 1919

Education:

B.A., University of Maryland, College Park
Two-year Certificate, Accademia d'arte, Florence, Italy
Studio Classes, Georgia State University, Atlanta

Selected Exhibitions:

"*Inside Out/Malmo Konsthall*," Sweden and Atlanta College of Art, Georgia, 1986

Lawson Gallery, San Francisco, California, 1986
A. Jane Miller Gallery, Chicago, Illinois, 1986
"International Art Competition," (in conjunction with the Olympic Games), Los Angeles, California, 1984
Solo Exhibition, Nexus Contemporary Art Center, Atlanta, Georgia, 1984

Selected Bibliography:

Review, **San Francisco Papers**, 1986
Seaberg, Ronnag; **Inside Out/Malmo Konsthall**, Catalogue, 1986, Malmo, Sweden
Lieberman, Laura; Review, **Atlanta Magazine**, 1985
Tyman, Tom; Review, **Art Papers**, 1984, Atlanta, Georgia

Clyde Broadway

Born: Alabama

Education:

M.V.A., Georgia State University, Atlanta
B.F.A., Auburn University, Alabama

Selected Exhibitions:

"The 1987 Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia, 1987
"Works on Paper," Nexus Contemporary Art Center, Atlanta, Georgia, 1987
Decatur Artsfest Invitational Show, Georgia, 1987
"Works on Paper," Nexus Contemporary Art Center, Atlanta, Georgia, 1986
Arts Festival of Atlanta, Piedmont Park, Georgia, 1986
The Mattress Factory Show, Atlanta, Georgia, 1986
The Mattress Factory Show, Atlanta, Georgia, 1985
"Inside Out/Malmo Konsthall," Sweden and Atlanta College of Art, Atlanta, Georgia, 1986
"A Sense of Humor and Subversion," Nexus Contemporary Art Center, Atlanta, Georgia, 1985
The Mattress Factory Show, Atlanta, Georgia, 1984

Selected Bibliography:

Thirty-Third Arts Festival of Atlanta, Catalogue, produced by the Arts Festival Association of Atlanta, Inc., 1986
Seaberg, Ronnag; **Inside Out/Malmo Konsthall**, Catalogue, 1986, Malmo, Sweden
Fox, Catherine; Review of Mattress Factory Exhibition, **The Atlanta Journal-Constitution**

Archie Byron

Born: Atlanta, Georgia, 1928

Education:

Self-taught Artist

Selected Exhibitions:

"Inner Resources," Marietta Cobb Fine Arts, Atlanta, Georgia, 1987
"Redemption Songs: Outsider Art from the Black Diaspora," Cavin-Morris Gallery, New York City, 1987

"Sweet, Sweet Auburn," Theatrical Outfit, Atlanta, Georgia, 1987
 "The 1987 Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia
 "Revelations," Atlanta College of Art Gallery, Georgia, 1987
 "Inside Out/Malmö Konsthall," Sweden and Atlanta College of Art, Georgia, 1986

Selected Bibliography:

McWillie, Judy; "Another Face of the Diamond," **The Clarion**, vol. 12 #4, 1987
 Tuttle, Lisa McGaughey; Patterson, Tom; "Revelations: Visionary Content in the Work of Southern Self-trained Artists," **Art Papers**, November/December, 1986, Atlanta, Georgia
 Seaberg, Ronnag; **Inside Out/Malmö Konsthall**, Catalogue, Malmö, Sweden

Marcia R. Cohen

Born: Detroit, Michigan, 1950

Education:

University of New Mexico, Albuquerque, 1974
 Wayne State University, Detroit, Michigan, 1972

Selected Exhibitions:

"Natural Studies," Solo Exhibition, Georgia State University, Atlanta, 1987
 "The Atlanta Show," Nexus Contemporary Art Center, Atlanta, Georgia, 1987
 "Southern Abstraction," City Gallery of Contemporary Art, Raleigh, North Carolina, 1987
 "Loch Haven Annual," Loch Haven Art Center, Orlando, Florida, 1986
 "Loch Haven Annual," Loch Haven Art Center, Orlando, Florida, 1985
 Solo Exhibition, Atlanta College of Art, Georgia, 1982
 "Artists in Georgia," High Museum of Art, Atlanta, Georgia, 1980
 "Atlanta Women's Art Collective at A.I.R. Gallery," New York City, 1980
 "Post War Images in Various Media," High Museum of Art, Atlanta, Georgia, 1979

Selected Bibliography:

Natural Studies, Catalogue, Nexus Press, April 1987, Atlanta, Georgia
 Fox, Catherine; "Natural Studies Review," **The Atlanta Journal-Constitution**, May 1987
 Bickerton, Jane; "Marcia R. Cohen: Natural Studies: Georgia State University Gallery," **Art Papers**, May/June 1987, Atlanta, Georgia
 Fox, Catherine; "Spiritual Art Resurrected," **The Atlanta Journal-Constitution**, June 15, 1986
Thirty-Five Artists in the Southeast, Catalogue, High Museum of Art, 1976, Atlanta, Georgia

Annette Cone-Skelton

Born: LaGrange, Georgia 1942

Education:

B.F.A., Atlanta College of Art, Georgia, 1964—68
 LaGrange College, Georgia, 1960—62

Selected Exhibitions:

"All Work and No Play," Nexus Contemporary Art Center, Atlanta, Georgia, 1987
 "Ten Artists, Ten Years," Gallery 291, Atlanta, Georgia; Madison Morgan Cultural Center, Madison, Georgia, 1986
 "The Avant-Garde: 12 in Atlanta, Five Years Later," Heath Gallery, Inc., Atlanta, Georgia, 1984
 "Origins and Evolutions: Part II," Atlanta College of Art, Georgia, 1984
 "Installation-Reflection," Heath Gallery, Inc., Atlanta, Georgia, 1979
 "Southeastern Graphics Invitational: Drawings," Mint Museum of Art, Charlotte, North Carolina, 1979
 "The Avant-Garde: 12 in Atlanta," High Museum of Art, Atlanta, Georgia, 1979
 "Thirty-Five Artists in the Southeast," organized by the High Museum of Art, Atlanta, Georgia, travelled the Southeast, 1976—78

Selected Bibliography:

Ten Artists, Ten Years, Catalogue, Gallery 291, Atlanta, Georgia, Madison-Morgan Cultural Center, Madison, Georgia, 1986
 Howett, John; **Annette Cone-Skelton: Paintings**, Catalogue, Heath Gallery, Atlanta, Georgia, 1982
Brown's Guide to Georgia, vol. 10, no. 8, Atlanta, Georgia, July 1982
Southeastern Graphics Invitational, 1979: Drawings, Catalogue, Mint Museum of Art, Charlotte, North Carolina, 1979
 Howett, John; **The Avant-Garde: 12 in Atlanta**, Catalogue, High Museum of Art, 1979, Atlanta, Georgia
 Howett, John; Varian, Elayne; and Vigtel, Gudmund; **Contemporary Art/Southeast**, vol. 11, no. 1, Atlanta, Georgia, 1978
Thirty-Five Artists in the Southeast, Catalogue, High Museum of Art, Atlanta, Georgia 1976

Pat Courtney

Born: Waltham, Massachusetts, 1952

Education:

M.F.A., University of Georgia, Athens, 1979
 B.F.A., University of Georgia, Athens, 1974

Selected Exhibitions:

"Big Art," Arts Festival of Atlanta, Georgia, 1987
 "Stone's Throw," Greenville County Museum of Art, Greenville, South Carolina, 1987
 "The 1987 Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia
 "LaGrange National," Chattahoochee Valley Art Association, LaGrange, Georgia, 1987
 "The Language of Dictionary Illustrations," Solo Installation, Small Press Books, Atlanta, Georgia, 1986

"Ourway," Ourway Building, Atlanta, Georgia, 1986
 "The Second Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia, 1986
 "Power and Gender," Mangum Street, Atlanta, Georgia, 1985
 "The Birmingham Biennale," Birmingham Museum of Art, Alabama, 1985
 "Atlanta in France," Chapelle de La Sorbonne, Paris; Centre d'Action Culturelle, Angoulême; Jacobins, Toulouse, 1985

Selected Bibliography:

Evans, Steven; "The 1987 Atlanta Biennale," **Art Papers**, May/June 1987, Atlanta, Georgia
 Hetrick, Lawrence; "Signs of the Times—The Atlanta Biennale," **Southline**, April 22, 1987
 Evans, Steven; "The Language of Dictionary Illustrations," **Art Papers**, January/February 1987, Atlanta, Georgia
 McKenzie, Barbara; "Dictionary Illustrations Make Intriguing Display," **The Atlanta Journal-Constitution**, November 1986
 Harper, Glenn; "The Second Atlanta Biennale," **Art Papers**, July/August 1986, Atlanta, Georgia

Martin Emanuel

Born: Norfolk, Virginia, 1943

Education:

M.F.A., Yale University, New Haven, Connecticut, 1971
 B.F.A., University of Pennsylvania, Philadelphia, 1969
 B.A., Old Dominion University, Norfolk, Virginia, 1967

Selected Exhibitions:

Site Work—Sculpture Tour, University of Tennessee, Knoxville, 1987
 Site Work, Houston Festival, Texas, 1986
 "Interior—Exterior: Site Specific Sculpture and Projects," University of Southern Mississippi, Hattiesburg, 1986
 "See the Light," Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986
 Site Work, U.S. Army Corps of Engineers, Tennessee-Tombigbee Waterway, Itawamba College, Fulton, Mississippi, 1986
 Site Work, Arts Festival of Atlanta, Georgia, 1985

Selected Bibliography:

Howett, John and Catherine; **Sculpture—Martin Emanuel**, Catalogue, High Museum of Art, 1980, Atlanta, Georgia
 "The Numinous Experience. Recent Work of Martin Emanuel 1980," **Art Papers**, 1980, Atlanta, Georgia
 Vigtel, Gudmund; Daniels, Sarah; Poling, Clark; and Howett, John; "Sixteen Featured Artists," **Contemporary Art/Southeast**, 1978, Atlanta, Georgia

Steven Evans

Born: Key West, Florida

Education:

B.F.A., Atlanta College of Art, Georgia, 1987

Selected Exhibitions:

"Mind-Matter," Bess Cutler Gallery, New York City, 1987
 "You Live Near a Center for Control," Poster Project for the city of Atlanta, Georgia, 1987
 "Ourway," Ourway Building, Atlanta, Georgia, 1986
 "Cutting 'Em Off at the Pass," Piedmont Bathhouse, Atlanta, Georgia, 1986
 "The Second Atlanta Photo Salon," Nexus Contemporary Art Center, Atlanta, Georgia, 1986
 "The Second Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia, 1986

Selected Bibliography:

Harper, Glenn; "Commentary," **Art Papers**, January/February 1987, Atlanta, Georgia
 Cullum, J.W.; "Our Way," **Art Papers**, January/February 1987, Atlanta, Georgia
 Corris, Michael; "Cutting 'Em Off at the Pass," **Art Papers**, 1986, Atlanta, Georgia
 Jones, Ronald; **Cutting 'Em Off at the Pass**, Catalogue, Piedmont Bathhouse, 1986, Atlanta, Georgia
 Avgikos, Jan; "The Second Atlanta Photo Salon," **Art Papers**, September/October 1986, Atlanta, Georgia
 Harper, Glenn; "The Second Atlanta Biennale," **Art Papers**, July/August 1986, Atlanta, Georgia
You Must Remember This: A Kiss is But a Kiss, Two-color Book, 22 pp., Nexus Press, 1986, Atlanta, Georgia

Tom Ferguson

Born: Marquette, Michigan, 1944

Education:

M.F.A., Michigan State University, East Lansing, 1976
 B.S., Northern Michigan University, Marquette, 1973
 Layton School of Art, Milwaukee, Wisconsin, 1966–69

Selected Exhibitions:

Solo Exhibition, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1987
 Solo Exhibition, Yvonne Rapp Gallery, Louisville, Kentucky, 1987
 Solo Exhibition, High Museum of Art, Atlanta, Georgia, 1985
 Solo Exhibition, Fay Gold Gallery, Atlanta, Georgia, 1985
 Nexus Contemporary Art Center, Atlanta, Georgia, 1985
 "Inside Out/Molmo, Konsthall," Sweden and Atlanta College of Art, Georgia, 1986
 Freidus/Ordovery Gallery, New York City, 1984
 "USA Volti del Sud," Palazzo Venezia, Rome, Italy, 1984

Selected Bibliography:

Southern Expressions, Catalogue, High Museum of Art, 1985, Atlanta, Georgia
 Cullum, Jere; Sondheim, Alan; "Southern Expressions," **Art Papers**, 1985, Atlanta, Georgia

"*Journal Excerpts*," **Art Papers**, September/October 1985, Atlanta, Georgia
Fox, Catherine; **The Atlanta Journal-Constitution**, July 15, 1984
"Tom Ferguson: *Paintings*," Brochure, Madison-Morgan Cultural Center, 1984, Madison, Georgia

Kevin Hamilton

Born: Chattanooga, Tennessee, 1957

Education:

Georgia State University, Atlanta, 1981–84
Art Institute of Atlanta, Georgia, 1976–77
Art Institute of Fort Lauderdale, Florida, 1975–76

Selected Exhibitions:

"*Southern Abstraction*," City Gallery of Contemporary Art, Raleigh, North Carolina, 1987
"Georgia Printmakers," High Museum of Art, Atlanta, Georgia, 1986
"Georgia Printmakers," Nexus Contemporary Art Center, Atlanta, Georgia, 1986
"Contrasts," Blue Rat Gallery, Atlanta, Georgia, 1985
"30" x 30"," Arts Festival of Atlanta, Georgia, 1985

Selected Bibliography:

M'Buzi, Malkia, "Why I am a Graphic Artist: A Chat with Kevin Hamilton," **Southline**, April 10, 1985

Wadsworth A. Jarrell

Born: Albany, Georgia

Education:

M.F.A., Howard University, Washington, D.C.
B.F.A., The School of the Art Institute of Chicago, Illinois

Selected Exhibitions:

"*Africobra U.S.A. 16^{ème} Festival Culturel*," Sermac, Fort de France, Martinique, 1987
"Africobra in Detroit," G.R. N'Namdi Gallery, Detroit, Michigan, 1987
"The Birmingham Biennial," Birmingham Museum of Art, Alabama, 1987
Solo Exhibition, Fay Gold Gallery, Atlanta, Georgia, 1987
"Inside Out/Malmö Konsthall," Sweden and Atlanta College of Art, Georgia, 1986
"Atlanta in France," Chapelle de La Sorbonne, Paris; Centre d'Action Culturelle, Angoulême; Jacobins, Toulouse, 1985
"USA Valti del Sud," Palazzo Venezia, Rome, Italy, 1984
"Dimensions and Directions," Mississippi Museum of Art, Jackson, 1980
"Afro-American Directions in Art," Herbert F. Johnson Museum, Cornell University, Ithaca, New York, 1980
"Second World Black and African Festival of Arts," National Theater Gallery, Lagos, Nigeria, 1977

Michael Jenkins

Born: Savannah, Georgia, 1957

Education:

Georgia State University, Atlanta

Selected Exhibitions:

Solo Exhibition, Georgia State University, Atlanta, 1987
"Modern Art Since 1984," Nexus Contemporary Art Center, Atlanta, Georgia, 1987
Solo Exhibition, Municipal Gallery, Atlanta, Georgia, 1986
"Big Art," Arts Festival of Atlanta, Georgia, 1986
"The Second Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia, 1986
"The Political Show," Nexus Contemporary Art Center, Atlanta, Georgia, 1984
"24 x 24," Arts Festival of Atlanta, Georgia, 1984

Selected Bibliography:

Harper, Glenn; "Modern Art Since 1984," **Art Papers**, March/April 1987, Atlanta, Georgia
Duke, Dorrie; "Michael Jenkins," **Art Papers**, March/April 1987, Atlanta, Georgia
Fox, Catherine; "Modern Twist, Has Little Momentum," **The Atlanta Journal-Constitution**, June 24, 1984
Sondheim, Alan; "24 x 24," **Art Papers**, May/June 1984, Atlanta, Georgia

Gerald F. Jones

Born: Atlanta, Georgia, 1944

Education:

Attended University of Florida, Gainesville

Selected Exhibitions:

The Mattress Factory Show, Atlanta, Georgia, 1987
"The 1987 Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia
"Fun and Profit," The Mattress Factory Group, Atlanta, Georgia, 1986
Thirty-Third Arts Festival of Atlanta, Georgia, 1986
"DocuAtlanta," High Museum of Art, Atlanta, Georgia, 1985
"The 1985 Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia
"A Sense of Humor and Subversion," Nexus Contemporary Art Center, Atlanta, Georgia, 1984

Nabil Kanso

Born: Lebanon, 1946

Education:

M.A., New York University
B.A., New York University

Selected Exhibitions:

Ateneo de Caracas, 1987
Museo Caracas, 1987
Universidad de Los Andes, Marida, Venezuela, 1987
"Inside Out/Malmö Konsthall," Sweden and The Atlanta College of Art, Georgia, 1986
The Performance Gallery, Atlanta, Georgia, 1986
Secretaria de Cultura, Maracaibo, Venezuela, 1985
Nexus Contemporary Art Center, Atlanta, Georgia, 1985

Selected Bibliography:

Kurlansky, Gail; "Nabil Kanso's Split of Life," **Art Papers**, November/December 1986, Atlanta, Georgia

Cullum, J.W.; "Fantastic Visions," **Art Papers**, November 1985, Atlanta, Georgia
 Perry, Pam; "Personal Visions," **Open City**, September 1985
 Fox, Catherine; "Artists Inspired by War-Torn Homeland," **The Atlanta Journal-Constitution**, July 8, 1984

Amy Landesberg

Born: Oceanside, New York, 1952

Education:

M.F.A., Georgia State University, Atlanta, 1979
 B.A., University of New Hampshire, Durham, 1974

Selected Exhibitions:

"New South Group," 112 Greene Street, New York City, 1987
 "Small Scale Sculpture," Atlanta College of Art Gallery, Georgia, 1987
 "Here and Now Series," Greenville County Museum of Art, Greenville, South Carolina, 1987
 Solo Exhibition, Fay Gold Gallery, Atlanta, Georgia, 1986
 "Abstract Objectives," Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986
 "National Women," College of Architecture, Clemson University, South Carolina, 1986
 "Southern Expressions: Cooper, Ferguson, Landesberg," High Museum of Art, Atlanta, Georgia, 1985
 "Atlanta in France," Chapelle de La Sorbonne, Paris; Centre d'Action Culturelle, Angoulême; Jacobins, Toulouse, 1985
 Solo Exhibition, Fay Gold Gallery, Atlanta, Georgia, 1985
 "USA Volti del Sud," Palazzo Venezia, Rome, Italy, 1984

Selected Bibliography:

Feldman, Edward; "New Voice from the South," **Manhattan Arts**, October 1987
 Kaupman, Jason E.; "New South Group," **The New York Tribune**, September 30, 1987
 Talley, Dan R.; "Notes from New South," **Open City**, June 1987
 Fox, Catherine; "New South Previews New York Show," **The Atlanta Journal-Constitution**, April 30, 1987
 Morrin, Peter; "Amy Landesberg," **Southern Expressions**, Catalogue, High Museum of Art, 1985, Atlanta, Georgia
 Bent, Nancy; "Amy Landesberg," **Open City**, April 1985

Elizabeth Lide

Born: Durham, North Carolina, 1947

Education:

M.F.A., Georgia State University, Atlanta
 B.F.A., University of Georgia, Athens

Selected Exhibitions:

Solo Exhibition, Nexus Contemporary Art Center, Atlanta, Georgia, 1988

Solo Exhibition, The Upstairs, Tryon, North Carolina, 1985
 Solo Exhibition, Nexus Contemporary Art Center, Atlanta, Georgia, 1984
 Solo Exhibition, Baldwin-Wallace College, Berea, Ohio, 1983
 Solo Exhibition, Winthrop College, Rock Hill, South Carolina, 1982
 Solo Exhibition, Atlanta Art Workers Coalition, Georgia, 1981
 Solo Exhibition, Atlanta Art Workers Coalition, Georgia, 1980
 Solo Exhibition, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1979

Selected Bibliography:

Fox, Catherine; "Shared Quarters," **The Atlanta Journal-Constitution**, October 17, 1986
 Lieberman, Laura; "An Intimate Look," **Creative Loafing**, June 2, 1984, Atlanta, Georgia
 Sondheim, Alan; Zed, Xenia; "Elizabeth Lide: An Environmental Installation," **Art Papers**, September/October 1984, Atlanta, Georgia
 Schall, Jan; "Elizabeth Lide/Atlanta Women's Art Collective," **Art Papers**, January/February 1982, Atlanta, Georgia
 Parry, Richard; "Elizabeth Lide/Atlanta Art Workers Coalition," **Art Papers**, July/August 1980, Atlanta, Georgia

Susan Loftin

Born: Newnan, Georgia, 1950

Education:

B.F.A., University of Georgia, Athens, 1973

Selected Exhibitions:

Solo Exhibition, "Theater," Site Sculpture/Performance, Nexus Theatre, Nexus Contemporary Art Center, Atlanta, Georgia, 1987
 Solo Exhibition, Agnes Scott College, Decatur, Georgia, 1987
 Solo Exhibition, "Drive Against Drive," Site Sculpture, Arts Festival of Atlanta, Georgia, 1986
 Solo Exhibition, Site Sculpture, Alexander Gallery, Atlanta, Georgia, 1985
 "The Two and the One," Site Sculpture, Ministry of Culture, Paris, France, 1985
 Architectural Impact, Carr Gallery, Houston, Texas, 1985
 Masterworks in Clay, High Museum of Art, Atlanta, Georgia, 1984

Selected Bibliography:

Harper, Glenn; "Theater," **Artforum**, May 1987
 Knopf-Ruskin, Janice; "Susan Loftin, Recent Site Sculpture," **Art Papers**, November/December 1985, Atlanta, Georgia
 Koplov, Janet; "Susan Loftin," **American Ceramics**, September 1986
 Pearson, Katherine. **American Crafts**, Stewart, Tabori and Chang, Inc., New York, 1983

Nancy Marshall

Born: Marietta, Georgia 1946

Education:

Georgia State University, Atlanta, 1976—77
B.A., Georgia State University, Atlanta, 1974

Selected Exhibitions:

"*LaGrange National*," Chattahoochee Valley Art Association, LaGrange, Georgia, 1987
Massachusetts College of Art, Boston, 1987
Agnes Scott College, Decatur, Georgia, 1986
"Nexus Photo Salon," Nexus Contemporary Art Center, Atlanta, Georgia, 1985
"Atlanta in France," Chapelle de La Sorbonne, Paris; Centre d'Action Culturelle, Angoulême; Jacobins, Toulouse, 1985
"International Visual Arts Festival," Scarborough, England, 1985
Solo Exhibition, Fay Gold Gallery, Atlanta, Georgia, 1985
"USA Volti del Sud," Palazzo Venezia, Rome, Italy, 1984
Camera Vision Gallery, Los Angeles, California, 1982
Solo Exhibition, Nexus Contemporary Art Center, Atlanta, Georgia, 1980

John McWilliams

Born: Pittsfield, Massachusetts, 1941

Education:

M.F.A., Rhode Island School of Design, Providence, 1967
B.F.A., Rhode Island School of Design, Providence, 1965

Selected Exhibitions:

"*LaGrange National XI*," Chattahoochee Valley Art Association, LaGrange, Georgia, 1986
"2nd Atlanta Photo Salon," Nexus Contemporary Art Center, Atlanta, Georgia, 1986
"John McWilliams, Photographs of the Santee River Delta and Cape Romain," McClellanville, South Carolina, 1985
"Atlanta in France," Chapelle de La Sorbonne, Paris; Centre d'Action Culturelle, Angoulême; Jacobins, Toulouse, 1985
USA Volti del Sud, Palazzo Venezia, Rome, Italy, 1984
"Exposed and Developed," National Museum of American Art, Smithsonian Institution, Washington, D.C., 1984
"A Century of American Landscape Photography," High Museum of Art, Atlanta, Georgia, 1984
"I Shall Save One Land Unvisited," International Center of Photography, New York, 1981
"John McWilliams, Alaska," Traveling Exhibition, Nexus Contemporary Art Center, Atlanta, Georgia, 1980
"1976 Guggenheim Photographers," University of California, Santa Cruz

Selected Bibliography:

Lesy, Michael; **Visible Light, Four Creative Biographies**, Times Books, 1985, New York City
Exposed and Developed, National Museum of American Art, Smithsonian Institution, 1984, Washington, DC
The Photographer's Choice, Addison House, 1975
The Southern Ethic, Southern Exposure and Nexus Press, 1974, Atlanta, Georgia

Katherine Mitchell

Born: Memphis, Tennessee, 1944

Education:

M.V.A., Georgia State University, Atlanta, 1976—77
Tyler School of Art of Temple University, Rome, Italy, 1968—69
B.F.A., Atlanta College of Art, Georgia, 1964—68

Selected Exhibitions:

Solo Exhibition, Heath Gallery Inc., Atlanta, Georgia, 1987
Solo Exhibition, Heath Gallery Inc., Atlanta, Georgia, 1986
"From French Impressionism to the New Wave," High Museum of Art, Atlanta, Georgia, 1985
"Origins and Evolutions, Part II," Atlanta College of Art, Georgia, 1985
"The Avant-Garde: 12 in Atlanta: Five Years Later," Heath Gallery, Inc., Atlanta, Georgia, 1984
Georgia State University, Atlanta, 1983, 1976
Arts Festival of Atlanta, Georgia, 1983
Nexus Contemporary Art Center, Atlanta, Georgia, 1982
Madison-Morgan Cultural Center, Madison, Georgia, 1979
"The Avant-Garde: 12 in Atlanta," High Museum of Art, 1979, Atlanta, Georgia
High Museum of Art, Atlanta, Georgia, 1978

Selected Bibliography:

The Atlanta Journal-Constitution, January 15, 1986
Brown's Guide to Georgia, vol. 10, no. 8, July 1982, Atlanta, Georgia
Art in America, vol. 70, no. 1, January 1982, New York City
Howett, John; **The Avant-Garde: 12 in Atlanta**, Catalogue, High Museum of Art, 1979, Atlanta, Georgia
Howett, John; Poling, Clark; "Sixteen Featured Artists," **Contemporary Art/Southeast**, vol. 11, no. 1, 1978, Atlanta, Georgia

Stevens Seaberg

Born: Evanston, Illinois, 1930

Education:

M.A., Northwestern University, Evanston, Illinois, 1961
B.S., Northwestern University, Evanston, Illinois, 1952

Selected Exhibitions:

"*Inside Out/Malmö, Konsthall*," Sweden and The Atlanta College of Art, Georgia, 1986
"Visual Arts, The Southeast," Georgia State University, Atlanta, 1986
Nexus Contemporary Art Center, Atlanta, Georgia, 1986
Solo Exhibition, Nexus Contemporary Art Center, Atlanta, Georgia, 1984
The Mattress Factory Show, Atlanta, Georgia, 1984—87
Nexus Contemporary Art Center, Atlanta, Georgia, 1983
Birmingham Museum of Art, Alabama, 1983
"Time Out: Sport and Leisure in America Today," Tampa Museum of Art, Florida, 1983
Solo Exhibition, Malmö Konsthall, Sweden, 1981
Solo Exhibition, Clocktower Gallery, New York City, 1979
Nexus Contemporary Art Center, Atlanta, Georgia, 1978
Arts Festival of Atlanta, Georgia, 1978—87
Solo Exhibition, Galleri Observatorium, Stockholm, Sweden, 1966

Selected Bibliography:

Seaberg, Ronnag; **Inside Out/Malmö Konsthall**, Catalogue, 1986, Malmö, Sweden
Visual Arts, The Southeast, Georgia State University, Atlanta, 1986
"Steve Seaberg's Skeletons," **High Performance**, vol. 7, no. 2, 1984
Time Out: Sport and Leisure in America Today, Catalogue, Tampa Museum of Art, 1983, Florida
"Steve Seaberg," **Contemporary Art/Southeast**, vol. 2, no. 2, 1979, Atlanta, Georgia

Suzanne Maura Silver

Born: New York City, 1955

Education:

Studio and Forum of Stage Design, Inc., New York City, 1979—82
Ecole Nationale, Supérieure des Beaux—Arts, Paris, 1977—79
Art Students League, New York City, 1976—77
A.B., Smith College, Northampton, Massachusetts, 1976

Selected Exhibitions:

"The 1987 Atlanta Biennale," Nexus Contemporary Art Center, Atlanta, Georgia
Arts Festival of Atlanta, On Site Installation (Pavillion), Piedmont Park, Georgia, 1987
"The Atlanta Show," Nexus Contemporary Art Center, Atlanta, Georgia, 1987
Beckett Atlanta Festival, Performance Gallery, Georgia, 1987
"Jerusalem Masks," The New Gallery of the Educational Alliance, New York City, 1987

Solo Exhibition, Ferguson Gallery, The Ethel Walker School, Simsbury, Connecticut, 1985
"Small Works Show," 80 Washington Square East Galleries, New York City, 1985

Selected Bibliography:

"Mappa Mundi," Artists' Pages, **Art Papers**, May/June 1987, Atlanta, Georgia

Michael Angelo Venezia

Born: Buffalo, New York, 1954

Education:

Religious Science International, Ministerial Training, 1982—86
Atlanta College of Art, Georgia, 1982—86
Georgia State University, Atlanta, 1976—78

Selected Exhibitions:

Solo Exhibition, Fay Gold Gallery, Atlanta, Georgia, 1987
Ariel Gallery, New York City, 1987
Solo Exhibition, Callanwolde Fine Arts Center, Atlanta, Georgia, 1986
"Fun and Profit," The Mattress Factory Group, Atlanta, Georgia, 1986
Piedmont Arts Festival, The Mattress Factory Group, Atlanta, Georgia, 1986

Selected Bibliography:

"The Alternative Art Scene," **Atlanta Magazine**, February 1987
Fox, Catherine; "Spiritual Art Resurrected," **The Atlanta Journal-Constitution**, June 15, 1986
"Venezia at Callanwolde," **Creative Loafing**, June 7, 1986, Atlanta, Georgia
"Venezia's Art Expresses His Beliefs," **The Atlanta Journal-Constitution**, June 15, 1986

SECCA would like to thank all the artists, galleries, museums, and visual art institutions in Atlanta who took part in the development of this exhibition. Their participation and cooperation is sincerely appreciated and without it, THE ART OF ATLANTA would not have been possible.

STATE LIBRARY OF NORTH CAROLINA



3 3091 00779 5743

